Music in Turkiye
The Classic and Popular Musics

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Edited by Recep Uslu

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This book is free, can't sell. This e-book is out of Money. This book was generally edited for music education or english education from http://www.ualr.edu/mxsarimollao/turkiye/Art&Culture_3-2.htm#0'den: by Mustafa Sarımollaoğlu and Kultur Bakanlığı Websites and some books in Biblioghraphy. I edited as abstract or summarized.

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Introduction: Turkey and Turkish Music Culture

Where is Turkey?

Turkey is in the center of World. If you don't believe, please look at World Map. You can see Turkey in the center of World Map. Turkey does not place in Africa or New World America, it is in the center of Europa and Asia and Africa. I know you remember a turkey when I say "Turkey". It is true, because you learned to eat a turkey from Turks lived in the Turkey. But it is not very funny. We learned "Hindi" from Indians, but we don't say anything about this to Indian peoples.

I think you learned where is Turkey.

Turkey/Turkiya is very beatifull country. How? You can see the sea and sun everywhere in Turkey. There are sun and sea in north or in south or in east of Turkey. If you want to see the snow in the middle of summer you can go to Erzurum. How? It is very nice, is it?

You can find some knowledge in all encyclopedias about Turkey. You can not believe every knowledge waht you read or you hear. Normally, this is. So what can you do about this subject?

What is Turkish Music Culture?

According to knowledge given on the website of republic of Turkey Ministry of Culture and Tourism: "Turkey's cultural fabric is made up of a rich combination of diverse cultures rooted deeply in history. By virtue of its geographical position, Turkey lies at the axis of the cultures of the East, the West, the Middle Eastern, the Mediterranean and Islam. Anatolia is one of the world's oldest human habitats – hosts of civilizations have called it home – and it enjoys a unique

cultural richness with its thousands of years of history. Anatolia's cultural variety is so rich that we can see great cultural differences even in areas geographically quite close to each other. In 1700 BC Turks started to migrate from their homeland, Central Asia, to Asia, North Africa and Eastern Europe. One large tribe arrived in Anatolia in the 11th century AD and their Central Asian culture, blended with that of Anatolia resulted in a new colourful cultural life-style. This colorful portrait holds just as true for Turkey's music. There are different styles of music in Turkey." There are a few wievs about types of music in Turkey between some musicologists like Onur Akdoğu or Cinuçen Tanrikorur.

I can categorize the types of music heard through the years of Anatolia's long history into two groups:

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1. Classical Music or Art Music in Turkiye: Two types are,

   1.a.Turkish Classical Music: Classical Music also known as "European" or "Contemporary", "Western", "Art" music.

   1.b. Classical Turkish Music: Classical Turkish Music also known as "Turkish Art Music", usually similar to Folk Music, but also influenced by the music of neighbouring countries. Of cource there are many different pitches from other Orient music.

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2. Popular music: Two types are,

   1.a. Pop Music: Actually, this music is European pop music. Its words are one of the European languages such as English, Italian or one of the Orient languages such as Turkish, Kurdish.

   1.b. Turkish Popular music: this music is based on Turkish Folk Music or Orient Folk music.

May be we can categorize music types with other way like this:

Genres or kinds of music: This subject is very complicated. Music genres are here according to musicology data:

I- Musics are only based on its rules:
    1. Art Music: Music is based on 12 tons or 24 tones and art rules, like Turkish Classical Music or Classical Turkish Music.
    2. Popular music: Music is based on popular music rules or basic rules of art music, like folk music or pop music.

II- Musics are only based on sound kinds:
    1- Vocal Music: based on voice of human or instrument and lyrics.
    2- Instrumental Music: based on only intruments.

III-Musics are only based on with scenic plays.
    1- Religion music: Musics for making in church, mosque or lodges, like mystic music.
    2- Military: Bando, Mehter, Nevbet and Tuğ
    3- Stage: Fasil, consert hall, karagöz, ortaoyunu, theatre, wedding, dancing etc.

The most common music in the world is monophonic music. And we can make the polyphonic music from its some tones like twelve tones according to music theorists. So that we know two kinds music as monophonic and polyphonic. Of course these are only like black and white and there are some other musics between them.

This book is about music in Turkey. You can find more books and articles in Recep Uslu's *Music Bibliography -1: Manuscripts and Books* (2016) and R. Uslu and Seher Tetik-Işık, and Recep Uslu's *Music Bibliography -3: Turkish music in foreign language books and articles* (İstanbul Pan Akademik yay. 2013, pp. 206).

I must say this book is for music education and it was edited by Recep Uslu from some books and online web sites, such as http://www.ualr.edu/mxsarimollao/turkiye/Art&Culture_3-2.htm#0'den: by Mustafa Sarımollaoğlu and Kultur Bakanlığı Websites. Thanks to them. Of course sometimes it was added some views of Uslu in it.

1) Classical Music in Turkey

As You read in introduction, generally it is used "Turkish Classical Music" for twelve tones music in Turkey, instead of "European Classical and Art Music or Western Music or Contemporary Music". Because there are two classical music in Turkey: Turkish Classical Music (1.a) and Classical Turkish Music (1.b). You can read firstly about Turkish Classical Music in chapter 1.a.

1.a. Turkish Classical Music

It is accepted that Western music influence had already begun to be felt in Ottoman music towards the middle of the 18th century. So that Hızır Aga was one of the first violinists in the Ottoman Court in 1750s in according to Uslu. It was not used the viola in Classical Turkish Music instruments before. Also Klarnet was named Gırnata after viola d'amour. This year is accepted the beginning of European Classical Music Period by Europian musicologists. These increased towards the end of the century, and led to efforts to change Ottoman music from monodic to polyphonic. Also Western music had begun to be felt in Ottoman emperor towards the middle of the 19th century by G. Donizetti (1788-1856) of Italian.

It writes on the website of republic of Turkey Ministry of Culture and Tourism "With the declaration of the republic in 1923 by Mustafa Kemal Ataturk, Cemal Reşid Rey, who was then studying music in Europe, returned to Turkey and began to teach at a music school established in Istanbul. At the same time, a number of talented young people were sent by the republic to various cities in Europe to study music. After they returned to Turkey, the group that would later be called 'Türk Beşleri' (the Turkish Five) and which prepared the groundwork for Modern Polyphonic Turkish Music, emerged. The common aim of the group was to use the

traditional themes of traditional Turkish music together with the values of Western classical music that they had studied to produce a new polyphonic structure. In later stages, every composer who amed at a more contempoırary sound interpreted the colours and mystery of popular melody in his own way, and instead of merely treating well-known popular melodies they began to achieve syntheses by means of abstraction".

Some musicologists accepted that "The Turkish Five consisted of; Cemal Reşit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar, Ahmet Adnan Saygun and Necil Kazım Akses". Of course there are many composers of Western music in Turkey. "Later, others produced and are still producing works in the same field, including; Nuri Sami Koral, Kemal İlerici, Ekrem Zeki Ün and Bülent Tarcan of the second generation, Sabahattin Kalender, Nevit Kodallı, Ferit Tüzün, İlhan Usmanbaş, Bülent Arel and İlhan Mimaroğlu of the third, and Muammer Sun, Cenan Akın, Cengiz Tanç, Kemal Sünder, İlhan Baran, Yalçın Tura and Ali Doğan Sinangil of the fourth. An increasing number of other composers after that last generation continue to write Works". You can see the lives of them in the Turkish Composers by Evin İlyasoğlu". Let's see some knowledge about classical music in Turkey.

Classical Music Forms: Suit, konçerto, symphony, oratoryo, rondo, sonat, opera etx. All Turkish composers of Turkish Classical Music composed many music compositions in classical music forms. If you want to listen Turkish style, you can listen Köçekçeler the composition of Adnan SAYGUN or Hasan Ferid ALNAR's concerto for Kanun.

The Turkish Classical Music Instruments: It is the same European Music instruments like viola, chello, gitar, piano, obua, etc. Today all music intruments of European were used in Turkiye. First violanist was Kemani Hızır Ağa (d. After 1796) in Turkish Classical Music (see Uslu, 2009).

The Turkish Classical Music Education: Music education in Turkey is based on twelve musical tones like European Art Music rules from primary schools to universities or conservatories. Also see Music Education chapter 6**.**

Military Band: see Military Music

You can read more knowledge about Turkish Classical Music in Vedat Kosal's Western Classical Music in the Ottoman Empire (2001) and Antep's Turkish Composers' Compositions (2006, Türk Bestecileri Eser Kataloğu).

AN ARTICLE -1

SHORT HISTORY OF TURKISH MUSIC

by Recep USLU (ITU TMDK Conservatory)

Although the history of Turkish music dates far back, written sources on music started after Islam, in X. century. For this reason, historians of music classify Turkish music within two large periods as pre-Islamic and post-Islamic. The musical narration that started before Islam and was developed by folk-poets, as was observed in Dede Korkut epics, continued in Anatolian Turkish music as well. Both Turkish Folk Music and Turkish Military Music originated in Central Asia. In fact, the first theorists of music, Farabi (d. 950) and Avicenna (or Ibn Sina, d. 1037) were also prominent philosophers. Sources on history include anecdotes as to that Turkish musicians were preferred at Abbasid palaces. Despite the fact that Samanis, the musical works pertaining to the age of Saljuqids, have not yet been studied to a satisfactory extent, among theorists of music, Safiyyuddin Abdulmumin (d. 1294) and Abdulqadir Maragi (d. 1434) were two eminent theorists of music and composers. Though the lyrics of many compositions of Safiyyuddin Abdulmumin have been mentioned in references, only one composition of his has survived to our time.

After Timurids, Jalayirids and Saljuqids, of the XII-XVth Century Turkish states that carried the mutual heritage of Turks, Persians, Arabs and the other races in the region, there always existed a joint participation in the musical culture of the Ottoman State as well. Nevertheless, it is certain that a new formation took place in music after the foundation of the Ottoman State the existence whereof lasted for 600 years. With its features that differ from the traditional folk music that new type of music is today called Classical Turkish Music/ Turkish Art Music. The music of the Ottoman State has been conveyed to our time through the discipline that was instructed with the method called 'mashq' at such special places as Sufi tekkes (dervishes' lodges) like Mawlawihanes and Enderun-ı Humayun (the State's Palace School).

At the foundation of the Ottoman State the first books on the Turkish music theory were written in XVth Century for Sultan Murad II. In fact, even Abdulkadir Maragi, who lived in Central Asia under the custody of Timurids sent his junior son secretly to the guardianship of Murad II, at the Edirne Palace of whom there were a great number of Anatolian Greek, Arab and Persian musicians apart from Turkish musicians. The musical theorists of the time of Murad II formed two groups of different views as 'old musical theorists' and 'new musical theorists'. The Entertainment/ Folk Music Tunes that were seen at the time of the foundation of the Ottoman State, the Art Music Tune, Religious Music Tune and Military Music Tune called Mehter Music have survived to our time. On the other hand, at the time musical treatment methods were developed by Turks at hospitals.

The support of Sufis, who were the most eminent representatives of Religious Music, in the musical tradition in Anatolia actually took start with several religious orders like Kalenderies, Kadiries, Rifais at the time of the Saljuqids and Anatolian Principalities and Mawlawis; and that support continued during the Ottoman State. In fact, the hymns of Hajj Bayram Veli and Yunus Emre, of the first Turkish

Sufis of the XIVth Century, have ever been sung by people. The compositions of three Ayin-i Sherifs ('Mawlawi Rites') have been conveyed to our time from the the early periods of the Anatolian Religious Music. The composers of Religious Music/ Sufi Music made up of the composers of Mawlawi Rites and nefes or ilahis (hymns) have also been composers of Turkish Folk Music or Turkish Art Music.

Musical Writings and the Effect of Turkish Music: A small number of compositions were recorded in Abjad musical writing that was used in music books. However, the compositions of Turkish Music have been conveyed to our time by means of two significant books on compositions that were written by Ali Ufki and Kantemiroğlu in XVIIth Century as well as by means of the method of Mashq. Apart from the musical notes used by the afore-mentioned two persons, the Hamparsum Musical Note and Western Note were the two notes that were more commonly used by the Ottomans. Although musical writing was used little, the influence of Turkish Music could be heard not only in the compositions of Beethoven and Mozart but also in Europe, from Greece to Albania, in south Europe from Bulgaria to Hungary; in the Middle East countries from Iraq to Egypt; in North African countries from Egypt to Morocco. In fact, the modern conservatoires in such Arabic countries as Iraq, Egypt and Tunisia were founded by Turkish musicians.

With the introduction of Western Music Band and the training thereof as the State policy in the first quarter of the XIXth century, Turkish music compositions began to be written and recorded in musical notes after the second quarter of XIXth century. The Janissary Music that existed at the time of the foundation of the Ottoman State was replaced with the Western-type Military Band in the first quarter of XIXth century. As a matter of fact, Italian trainers of Western music like Guatelli and Donizetti were employed at the Ottoman Palace. They not only trained the Western Music Band of the Palace but also contributed to the expansion of the piano in Turkey. They actually trained a great number of Western music performers and composers.

Composers: A great number of folk poets/ troubadours that brought Turkish Folk Music from Central Asia to Asia Minor have conveyed folk music tradition to our day. Apart from its wide range of musical types from entertainment to nefes in semah, Turkish Folk Music has its peculiar kinds of performance, forms and instruments. Historians usually make mention of the performers of folk music as people that play kopuz. Edirneli Sagari, Zeynep Hatun, Nesimi, Köroğlu, Karacaoğlan, Dadaloğlu, Emrah and Aşık Veysel (Şatıroğlu) are of the eminent musicians of this tradition. On the other hand, the notable composers of Turkish Art Music are mostly those that are very good at folk music as well. Some Ottoman Sultans like Murad IV, Selim III and Murad V were really famed composers. Apart from the fact that many known Sufis were also composers, some of the composers of compositions played at Mawlawis' 'Sama' rites like Itri, Abdurrahim Dede, Dede Efendi, Osman Dede, Abdülbaki Nasır Dede, Zekai Dede, Recep Çelebi, Musi, Eyyübi Mehmet Çelebi, Solakzade, Köçek Mustafa Dede, Seyyit Mehmed Nuh Efendi, Hammamizade İsmail Dede Efendi, Nâsır Abdülbâkî Dede, Şakir Ağa, Dede Efendi, Emin Ağa, Haşim Bey, Hacı Arif Bey, Tanburi Ali Bey, Şevki Bey, Nikoghos Agha and Hajj Faik Bey were of those composers of the Ottoman State who merit being mentioned in Turkish Art Music. Yet, a large number of Turkish Art Music composers raised during Turkish Republic like Ahmed Avni Konuk, Tanburi Cemil Bey, Yesari Asım Ersoy, Refik Fersan, Kemal Batanay, Erol Sayan, Selahattin İçli, Cinucen Tanrıkorur, İsmail Baha Sürelsan etc. some of whom composed both religious and popular compositions. Of the prominent composers of Turkish Western Music during the Ottoman State were Mehmet Ali Bey, Kazım Bey, Mustafa Safvet Bey and İsmail Hakkı Bey while those of Turkish Republic era were Ferit Anlar, C. Reşit Rey, Necil Kazım Akses, Adnan Saygun, Kemal İlerici and Yalçın Tura.

Musical Training: Throughout history Tekkes (Dervishes' Lodges) contributed to the musical training performed at Enderun-ı Humayun (Palace School) and Tablhanes through

new modern institutions. ‘Mashq’ is kind of method preferred in musical training. Rauf Yekta, Suphi Ezgi, Hüseyin Sadettin Arel and Murat Salih Uzdilek, who did a scientific study on the Ottoman State Music towards the end of XIXth Century, pioneered modern Turkish musicology. Darulelhan in Istanbul and Musiki Muallim Mektebi (Musicians Training School) in Ankara were established for the promulgation of musical training. Ever since 1976 the theories, instruments and types of Turkish Music have been studied scientifically at universities. Actual musical training is carried out at musical associations along with modern conservatories.

The Features of Turkish Music: The fact that Turkish Music dates very far back has ensured a perfect structure in its quality, tonality and words with a great number of musical forms like peşrev, taksim, semai, oyunhavası, gazel, şarkı (songs), türkü (folk songs), etc, the melodic nature whereof was based upon the performance of compositions composed in one of the many types of manners and tunes with such special timbers as ud (lute), kanun, tanbur, bağlama, kemençe, ney, def, etc. The accord of Turkish musical instruments is special (on perdes). The influence of this music that has come through purification from the depths of history on man is of many kinds. Entertainment Music (Folk Dances, Dance Melodies) exhilarates man while Folk Music and Art Music are both entertaining and thought-provoking; Sufi Music relaxes man’s soul and mind, reminds one of God and grants one divine peace. Turkish Music has a very comprehensive life philosophy that addresses everybody. Different from Entertainment Music, Art Music and Sufi Music should be listened in a quiet atmosphere.

AN ARTICLE -2:

WESTERN MUSIC THEORY WORKS AMONG THE OTTOMANS, 19TH CENTURY

Recep Uslu

There is no doubt that the Ottoman state had various areas of contact with European culture. One of these areas is music. This article will be a short account of the Ottoman's acquaintance with western music from the 14th century onward and, throughout the 19th century, their experience with western musical education. The article will also introduce books on western music written in Turkish.

The Ottomans' acquaintance with western music is considered to have first begin five centuries ago in 1543, when an orchestra was sent by François I of France to play for Suleyman the Magnificent. Later in 1562, Esma Sultan's concubines performed a ballet in Atmeydanı. English Queen Elizabeth I (-1595) sent an organ as a gift to Murad III's wife. Salomon Schweigger (-1622), a German priest who came to Istanbul in 1576, was the first to notate a piece played by the Mehter band[1] During the reign of Selim III (-1807), the first opera was staged at Topkapı Palace[2]. In his memoirs Melling tells of two daughters of an ambassador dancing in the presence of Selim III[3]. The great composers Mozart, Beethoven and J. Bishop composed Turkish Marches, and the French envoy M. de Ferriol wrote a polyphonic arrangement of a Mevlevi Ayin.

During the reign of Mahmud II (1808-1839) the abolishment of the Mehter band and its replacement by a military band marked the first official entrance of western music into the Ottoman Empire. In 1828, the Italian composer Giuseppe Donizetti was appointed conductor of the palace band by Mahmud II[4]. The Muzıka-i Hümayun marked the official beginning of western musical education. This conservatory

was founded before those in Madrid, Brussels, Munich, London, Moscow and Chicago, and Donizetti taught here for 28 years. One of his students was the Turkish western music composer Necip Paşa (-1847). In 1847 as well, the famous European composer Franz Liszt[5] performed a concert in Istanbul, and composed pieces for sultans Abdülmecid and Abdülhamid II. His composition for Abdülmecid was a variation on Donizetti's Mecidiye March[6]. In 1848ö the Belgian composer and violinist Henri Vieuxtemps (-1881) came to Istanbul. The Ottoman sultans Abdülmecid I (reign: 1839-1862), Abdülaziz (reign: 1861-1876) and Vahdeddin (1918-1922) all received western musical training. Among the European composers who wrote compositions for Ottoman sultans were Henri Vieuxtemps, Louis Ardati, Louis Deffes, Dr. Barrachin and Josef Geiger (for Abdülmecid I); Milan F. Lucca and O. Guatelli (for Abdülaziz), and Joseph Sulzer, T. Xanthopoulos, Johannes Heyer, Rudolf Schmans, P. Dussap, Georges C. Nicolaides, Hendi Sailfandier, Louis de Hirschfeld, D. Mozatti, Franz Litterschrid, Georges Alaimbi, Irene Comendinger, Charles D′Alpino, O. Guatelli, Franz Liszt, Alfred Kunkl, Angelo Mariani and many more for Sultan Abdülhamid II[7]. Many major non-Turkish composers wrote Turkish marches.

From 1849-52, the conductor of the Muzıka-yi Hümayun was Angelo Mariani[8]. The Italian composer Callisto Guatelli, was in the Ottoman palace from 1855 on. In 1899 he was appointed conductor of the Musıka-yi Hümayun (formerly headed by Necip Paşa) by Abdülhamid II, where he served until his death. Some of the Turkish composers trained by Guatelli include Mehmed Zati, Mehmed Emin, Mehmed Ali, Mustafa Safvet, Pazı Osman, Faik Bey, Kazım Bey and Zeki Bey. After 1880 the Paris-trained Spanish composer D'Arenda (Aranda Paşa) became Guatelli's assistant at the Muzıka-yi Hümayun, and later replaced him. In time the need was felt for books to support western musical education. In Haşim Bey's book, Turkish counterparts for western musical terms were given[9]. However his work had nothing do to with western musical

theory; it is chiefly a work on Turkish music theory and a good source on Turkish lyrics.

The first known western music book in Turkish was written by Hüseyin Remzi (Hüxeyin Remzi, Usul-i Nota, 1875). A lieutenant commander of the Muzıka-yi Hümayun, and nicknamed "evliya" (saint) for his fine morals, Hüseyin Remzi wrote this work primarily for the purpose of theoretical education. In addition, this work recommended the adoption of French musical terms instead of the Italian terms which had entered Turkish via musical education. Below is a list of the works on western music theory written during the Ottoman period in the 19th century, and their contents.

1. Hüseyin Remzi, Usul-i Nota (1875)
2. Mehmed Emin, Nota Muallimi (1886)
3. Mustafa Safvet, Solfej yahut Nazariyat-ı Musiki (1890
4. Kazım Bey, Muallim, Musiki: Şark Ve Garb Musikisinin Diyez Ve Bemolleri Hakkında (1895
5. Mehmet Zati, Kütüphane-i Musikiden Nazariyat-ı Musiki (1899)
6. Mehmed Cemil, Mükemmel Ta'lim-i Musika (1918?)

HÜSEYİN REMZİ, USUL-i NOTA (Notation Method) (Istanbul 1292/1875, 22 p.)

This was the first book on western music printed in the Ottoman empire. The book is actually "Principes elementaires de musique" by the French Conservatory teacher Alexis de Garaude (-1852). Hüseyin Remzi said that, feeling the lack of a book on western music, he translated this book[10]. The book begins with a short history of western musical notation, followed by subject headings on the staff, ledger lines, value and strength of notes, types of notes, rest symbols, dots, dotted notes, rhythm, 2/4 time signatures, sharps, flats, major, minor, tones, the diatonic scale, the chromatic scale, values, ties, and octaves. The

work recommends the use of Turkish counterparts for western musical terms.

MEHMED EMİN (-1907), NOTA MUALLİMİ (Teacher of Notation) (Istanbul 1302/1886, 70 p.)

Known as “Muallim” (Teacher), “Hacı” (one who has made the pilgrimage) and “Notacı” (The Notator), Mehmed Emin was born in Istanbul in 1845. He entered the Muzıka-yı Hümayun and learned western music. A merchant who made the pilgrimage to Mecca, Mehmed Emin was known as “The Notator” because he published the notation for nearly four hundred Turkish compositions rearranged polyphonically by his teacher C. Guatelli Paşa. He died in 1907 in Istanbul. Mehmed Emin Efendi invented the makam “Neveda” in Turkish music.

At the beginning of “Nota Muallimi” are letters by notation and music teacher Leon Hanciyan and composer Sermüezzin-i Şehriyari, in which they tell their opinion of Rıfat Bey’s book (Nota Muallimi, p. 2-5). The book is divided into the following twenty lessons:

1. The seven notes and an explanation of their sharps and flats
2. Staffs
3. Explanation of the twenty-eight notes on the staff
4. Writing the notes on staff paper
5. Reading notation
6. The connection between breath and music, meters
7. 2/4 and 4/4 meters.
8. The division of quarter notes into four and the 4/4 meter
9. The division of four quarter notes into eight
10. The division of four quarter notes into sixteen
11. The division of four quarter notes into thirty-two
12. The division of four quarter notes into sixty-four
13. Explanation of dotted notes
14. The tie symbol
15. About sharps and flats
16. Rests and their types
17. Grace notes and triplets
18. Repeat sign

19. Use of the treble and bass cleff
20. Alafranga and alaturca meters, fundamentals of the makams: rast, dügah, buselik, kürdi, segah, buselik, çargah, hicaz, yegah, neva, acemaşiran, ırak makams and the subsidiary makams, Alaturka meters.

MUSTAFA SAFVET (ATABİNEN. -1939), SOLFEJ YAHUT NAZARİYAT-I MUSİKİ (Solfege, or Theory of Music) (Istanbul 1306, 120 p. Mahmud Bey Press.)

Mustafa Safvet was a general and musician from the Muzıka-ı Hümayun, appointed to conduct the Palace orchestra at the time of the Second Constitutional Monarchy. He studied western music with C. Guatelli Paşa, and took piano and composition lessons from composer Theodore Dubois in Paris. After returning to his country, he concentrated on musical education. In his book called "Solfege," written during the reign of Abdülhamid II, Mustafa Safvet states that he was one of the lieutenant commanders in the Musıka-i Hümayun.

In the preface, it is emphasized that the work does not deal exhaustively with music, but rather only with the "huruf-ı hecesi ve usul-i kitabeti," that is, solfej, or the notation system. He states in his book that he has preferred to use French musical terms, and that although there is little difference between them and the Italian terms that had long since entered Turkish, the use of the French terms is preferable. Not including the preface, the book consists of five chapters divided into subsections.

Chapter one. Staff, 2. types of kıle, octave, pitches, 3. the measure, 4. value, 5. rests, 6. symbols placed before the note, 7. triad, 8. ties

Chapter two. 1. down- and up-beats, 2. şifre, 3. simple and complex measures, 4. beats within the measure, 5. relationship between simple and complex measures, 6. 5-, 7- and 9-beat measures, 7. rhythm, 8. tempi, 9. point d'orgue.

Chapter three. 1. Diatonic scale, 2. Flats and Sharps, 3. Diatonic and Chromatic, 4. Intervals, 5. Double intervals, simple intervals, 6. Qualities of intervals, 7. Intervals, continued, 8. inversion.

Chapter four. 1. Tonality, 2. Degree in the scale, 3. The tetrachord, 4. Enchainement, 5. Armure, armature de cle, 6. Enchainement, 7. Flatted armur, 8. Modes, 9. The creation of minor, 10. Relative scale, 11. Relative scale, continued 12. Chromatic scale, 13, anharmonic scale, 14. Modulation, 15. Transposition.

Chapter five. Necessary principles for musical practice: 1. The phrase, 2. Accentuation, 3. Nuance, 4. Character, 5. Ornaments, abbreviation.

KAZIM BEY (UZ, -1943), MUSİKİ: CÜZ 1: ŞARK VE GARB MUSİKİSİNİN DİYEZ VE BEMOLLERİ HAKKINDA (Components of Music 1: On the Sharps and Flats of Eastern and Western Music) (Istanbul 1311/1895, 14 p.)

Kazım Bey, the son of İşkodralı Mustafa Efendi, was born in 1871. In 1890, after graduating from the School for Orphans, he went to work for the accounting section of the Telegraph and Post. He was then taken into the Muzıka-i Hümayun because of the book he wrote, “Musiki Istılahları” (Musical Terms), and became a student of C. Guatelli Paşa. In the Ankara Preparatory School he worked as a teacher of Turkish, Methodology of Geography, and a short time later became an inspector for the Ministry of Education. His last post was as a teacher at the School for Orphans. His teacher of Turkish music was Zekai Dede, with whom he studied from 1887 on. Continuing in the Bahariye Mevlevihane, he learned Mevlevi ayin. He composed Ilahi, beste, şarkı and a Mevlevi ayin in the makam Sultani Yegah[11]. He is also said to have had a Mevlevi ayin in Dügah printed, as well as a musical work titled “Hayatü’l Ervah” ((İbnülemin, Hoş Sada, 212). Upon the passage of the surnames law, Kazım Bey took the last name Uz. He died in Suadiye in 1943, and was buried in Edirnekapı cemetery. Muallim Kazım Uz’s “Ta’lim-i Musiki or Musiki Istılahları” (Istanbul 1310/1982, 54 p.) was the first dictionary of musical terms written in Turkey. Gültekin Oransaray later expanded it and transcribed it into the new Latin alphabet (Ankara 1964; Yeşil, Musiki Mecmuası, p. 222, p. 170). The same piece was translated into Arabic by Ibrahim Dakuki (E. Kazım, el-Istılahatul-musikiyye, tr. Ibrahim ed-Dakuki, Baghdad 1964, 111 p.)

This short work shared a bit of Kazım Bey's knowledge of musical theory; dealing with notation, the names of the notes in eastern and western music, taksim, makam, sharps and flats.

MEHMED ZATİ (ARCA,. -1951), KÜTÜPHANE-İ MUSİKİDEN NAZARİYAT-I MUSİKİ (Theories of Music from the Library of Music), (İstanbul 1315/1899, I-II, 138 p.)

Mehmet Zati Bey entered the Muzıka-yı Hümayun at the age of nine, during the reign of Sultan Abdülaziz. There he studied flute, clarinet and piano, studying western music with C. Guatelli and Turkish music with Hacı Arif Bey. In 1880, he became the assistant of the Spanish musician Aranda Paşa, who had come to Istanbul. In 1900 he was a major, and though he became a colonel in 1907, he was demoted a rank in 1908. He remained in this position until 1923; when he left to teach music in high schools. He took the last name Arca. He composed marches and other pieces in both western style as well as in Turkish makams. (Gazimihal, pp. 123-126; Öztuna, I, 41). Mehmet Zati copied the work titled "Kütübhane-i Musikiden Fenn-i Aheng," (The Scıence of Harmony from the Library of Music) written by H. Robert and translated by İbrahim Edhem; this copy is now in the Istanbul University Library. (H. Robert, Kütübhane-i Musikiden Fenn-i Aheng, tr. İbrahim Edhem, transcribed by Mehmet Zati, in ruq`a script, 386 p., 1317/1899, İÜ Lib., Nr. 4403).

NOTES

1. Aksoy, pp. 29, 286. Aksoy's writings include works by Turkish composers notated by European travelers of the 15th-19th centuries.
2. Seventil, p. 15, Altar, Opera Tarihi.
3. Melling, Voyage pittoresque de Constantinople
4. A. Bacolla wrote a short examination of Donizetti Paşa's life: La Musique en Turquie et Quelque Traits Biographiques sur G. Donizetti Pasha, Istanbul, 1911. Turkish translation: Aksoy, p. 208-216
5. For a biography, see Kerman, index, Gront-Palisca, pp. 576-579, 602-606 and index
6. Üngör p. 89-115. This variation was recorded on CD by Vedat Kosal. Kosal "...nce Müzik Hayatı

Batılaştı" Gösteri, 1999, p. 63, A Composition by F. List for Abdülhamid II: Istanbul Unıversıty Library,, Yıldız Saray Document, No. 86/781.125, for Liszt see Kerman, index.

7. Their compositions are in Yıldız Sarayı Defteri No. 86
8. The compositions he wrote for Abdülmecid and Abdülhamid II are in the Istanbul University Library, Yıldız Sarayı Defterleri, No. 86
9. Haşim Bey, Haşim Beğ Mecmuası, Istanbul 1864
10. Hüseyin Remzi, Usul-i NOta, p. 3
11. One of his bestes was on Sultan Vahdeddin's poem, Gazel-i Hümayun. Meserret Diriöz, "Gazel-i Hümayun," First National Turkology Congress, p. 106; Öztuna, Türk Musikisi Ansiklopedisi, 1976, II, p. 356

    (see Turkish Music Portal www. http://www.turkishmusicportal.org/article.php?id=19 &lang2=en)

1.b. The Classical Turkish Music

It writes on the website of Turkish cultural foundation that "The form of music today generally known as Turkish Art Music (Türk Sanat Müziği), or Classical Turkish Music, matured, developed in form and aesthetics of Middle East societies throughout the ages and came to assume the identity of a form of classical music in parallel to the establishment, growth and increasing strength of the Ottoman state itself. This variety of music furnished products dealing with many subjects, such as religion, love and war. Each of these then came to develop its own varieties, styles and communities. Traditional classical Turkish music was developed during the Anatolian Seljuk and Ottoman periods and was performed at court on monophonic music of Middle East and Orient. It was popular amongst people living in cities and is still being performed today". "Ottoman music is a synthesis, carrying within it a great many historical riches. It emerged as the

result of a sharing process between the Turks and the minorities living alongside them, the Byzantines, Greeks, Persians, Arabs, Jews, Armenians etc. It reached its golden age in the private school in the Ottoman palace. No country that employed that system was able to reach the level of artistry attained by the Ottomans".

1.c. Historical Periods of Turkish Music

Historical Periods in Turkish Music:

- First Period (From Middle Asia to Anatolia, Archeological period). It starts from oldest period of Turkish history, to Orhun Statutes that it was seen first Turkis writes on it.
- Sistematist Period (From Urmevi to Maragali Abdülkadir). Musicologist H. G. Farmer accepted that Safiyyuddin Urmevi established systematist music theory in XIIIth century. Then some theoritiens walked his way. Abdulkadir Maragi was the best important one of the music theoritiens in this period in the XVth century.
- New Sistematist period (from Kırşehirli Yusuf to Kantemiroğlu). Some musicologist says The Anatolian Edvar Period to this. Yusuf Kırşehirli founded this new music theory with different some wievs from old systematist in XVth century. Many people walk on way of his opinion.
- Classical Music Period (From Koca Osman and Itri upto Dede Efendi). Actually Koca Osman started a new theory as music education. Kantemiroğlu wrote it in XVII.th century. We say it Turkish Classical Music today.
- Popularization of Art Period (from Haci Arif Bey to The Turkish music of today). Many Art School started to show in scens like western music or folk music and other popuklar music. In Turkish music period starts with Hacı Arif Bey in 1850.

1.d. Characteristics of Turkish Music or Turkish Art Music:

It is very big curiosity what are the characteristics of Turkish Art Music. It writes in some web sites and boks the knowledge about characteristics of Turkish Music. It is separated with four things from other Orient musics as terminologic, but there are many things the similar as monophonic music. Please if you want to know very much knowledge about Turkish music, read for more knowledge in Aydemir's Turkish Makam Guide (2010) and Signell's Makam Modal Practice in Turkish Art Music (2008). It is going to specify below:

The included basic rurals and characters of Turkish music based on four speciality: 1. Makams, 2. Usuls, 3. Forms, 4. Instruments.

1-Makam: First characteristic of classical Turkish music is makam. There are some mods or musical sounds in a musical tone in every makam. In classical turkish music, each note is called a "koma". Every "makam" has its own characteristics and every "koma" its own sign. Turkish music makam's musical systems some different from other Orient musics, but included all music rules of them. makam.

2-Usul: Second characteristic of classical Turkish music is the use of the "usul" or rhythmic pattern which regulates the structure of a composition. Usul is that a system has strikes and times. Up to 15-time these are known as 'Küçük Usul' (minor pattern), and after 15-time as 'Büyük Usul' (major pattern).

3-Forms: Another characteristic of classical Turkish music is musical forms. Turkish music has very much forms as instrumental and vocal like şarkı or türkü or saz semai.

4-Sound of intruments: It uses some intruments have special sounds of Turkish music. For example ud's different accort in Turkish music from other Orient musics. All instruments are those like kanun, ud, ney, tanbur, kanun, def, kemençe, baglama, mey, zurna, davul.

1.d. Music Forms in Turkey:

Turkish Art Music Presentation: **Fasil**

This is a style of presentation called "fasıl" for Turkish Art Music. It was formed in Classical Turkish Music period in Ottoman times.

The programs were conducted by a chief-singer, "Serhanende", generally he has a tambourine in his hand. The group concerts of today have, more or less, the same characteristics of the past.

It writes on web site of Turkish Cultural Foundation for "Fasıl; Works composed within the same melodic structure (makam) , or mode, set out and played in a particular order. In a genuine fasıl, there will be works for voice and for saz. The basis of the fasıl is that the works should have the same melodic structure, and they are then ordered according to shape or form. There must generally be two 'Beste' (poetic forms) and five 'Semai' composed to count as a complete fasıl. These are accompanied by lyrics. … In the fasıl, lyrical works such as the 'Kar' or 'Şarkı' and instrumental pieces such as 'Taksim,' 'Peşrev,' 'Saz Semaisi' and 'Oyun Havası' may be added".

Other Turkish Art and Popular Music Presentation: Consert, Aşık's Fasil.

a) The Vocal Music Forms:

You can find some knowledge about The Vocal Music Forms here. The forms comprise kâr, nakş, karçe, beste, agirsemai, yürüksemai, sharki, türkü, gazel, köçekçe and tavsanca. And you can find some knowledge what are they in some web sites or books like this:

a.1.Kârs and Kârce: Generally it is written that Kârs are the richest music form in the vocal Turkish Art Music. This is very important that Terennüm music parts in the beginning or in the end of the Kârs, some meaningless words are attached such as Ten-tane-tenen-tene-ten-yellelel-ah-vay-canim etc. Kârce, it means the small Kâr".

a.2.Beste is "The vocal or non-vocal composition consisting of 4 verses each followed by the same melodical passage. It has that the big rhythms and the melodies are the aspects which constitute a dissimilarity with the songs".

a.3.Semais are composed forms of various poems with two kinds of rhythms. These rhythms are Aksak Semai and Yürük Semai rhythms. They may be vocal or non-vocal.

a.4. Şarki (Song), it is "the composing forms of poems with 4-5-6 or more verses. It has three parts of the songs, they are called Zemin, Nakarat and Miyan. And there are instrumental parts called "aranagmes" without words in between these parts. They are, generally, composed in small rhythms.

a.5.Türkü is a vocal music practiced in the countryside by the musical instruments like Baglama, Cura, Divan Sazi, Zurna, Davul, Darbuka, Kaval, Kemençe, Kabak Kemane etc. Generally, their composers are unknown. The words of Türküs are from the folk poetry.

a.6.Gazel or Uzun Hava: Gazel is performed in a free style. It is spontaneously performed by the singer. Apart from the actual words of the Gazel, some other exclamations are also added in it such as "Of", "Aman", "Medet" and "Ey". Like this form there are much more in Turkish Popular Music such as uzunhava, bozlak, maya etc.

a.7.Köçekçe: It is written that “they are the most rhythmic and interesting forms of our classical music. In this form of music, vocal and non-vocal musical pieces have been used as elements of dancing. … The performance of Köçekçeler was realised by the instruments such as kemençe, lavta, tamburine and sometimes zurna and nakkare”.

a.8.See Religion music for the vocal forms like *Salat, Mahvel Sürmesi, Tekbir, Tevhid, Temcit, Münacaat, Mevlid, Ezan, Ilahi, Mevlevi Ayini, Durak, Ilahi, Nefes*

b) The Instrumental Music Forms

The forms consist of Taksim, Peşrev, Saz Semai, Medhal, Longa, Sirto, Çiftetellli, Zeybek. The following are the form of instrumental pieces employed in Turkiye’s music; These are Taksim, Pesrev, Saz Semaisi, Oyunhavasi and Aranagmeler, Longa, Sirto.

b.1.Taksims: “It is spontaneously performed by a musician himself. It is not easy to put Taksims in musical notes though possible. Taksims are performed, in general, to guide the course of a modal system”.

b.2.Peşrev: “Generally composed in major rhythmic patterns, such as ‘Darbıfetih,’ ‘Sakil,’ ‘Muhammes’ and ‘Devrikebir’, or sometimes in minor ones, such as ‘Düyek’. They are performed by musical instruments". Peşrev is like Prelüd or Intro Music of Western music. It is performed usually in the beginning of Fasils. You can find all case of Peşrev in the online cite, like this www.ualr.edu/mxsarimollao/turkiye/Art&Culture_3-

2.htm#0 or in the books of Ismail Ozkan, G. Yahya Kaçar, Murat Aydemir.

b.3.Saz Semai: “Although they have the same structure as the peşrev, the saz compositions falling in the semai (six-time), ‘aksak semai’ (10-time) and yürük semai (six-time) categories are known as ‘Saz Semaisi.’ These come at the end of the fasıl, following the yürük semai”.

b.4.Oyunhavası: They are instrumental pieces composed for dancing. “Composed in small rhythms. They may have been composed for listening and dancing purposes. More highly and more gayful forms compared to Pesrev and Semai like melodies”.

b.5.Longa: They are generally resemble peşrev by structure. “But they are performed more freely than the Pesrevs. They may be with 2-3-4 Hanes. They may even be with or without Teslim. Longas are kind of "oyun havasi", mostly measured by 2/4 Him Sofyan Rhythm”.

b.6.Sirto: “They are the melodies more freely performed compared to Longas, with or without Hanes and measured by any of the small rhythms. They have got their own rhythms”.

Other Turkish Music Forms see **Religious Music** and **Mehter Music Repertoire and Forms.**

Please if you want to know very much knowledge about Turkish music, read for more knowledge in Aydemir’s Turkish Makam Guide (2010) and Signell’s Makam Modal Practice in Turkish Art Music (2008).

c) Turkish Classical Music Forms:

Suit, konçerto, symphony, oratoryo, rondo, sonat, opera etx . Forms of western music. See chapter 1.a.

2) The Religious Music and Forms:

It writes on the website of republic of Turkey Ministry of Culture and Tourism that "in the framework of music, the forms of music that accompanied or assisted such Islamic obligations as circumcision, fasting and the call to prayer, and known as Mosque Music or Dervish Lodge Music depending on where it was played, can all be considered under the single heading of Religious Music. Forms such as 'tilavet' (reading the Kuran), the 'ezan' (the call to prayer), and the 'temcid' (a call praising Allah chanted by the muezzin immediately after the morning call to prayer during the months of Rajab, Şaban and Ramadan) all fall under the category of mosque music. During the religious dancing or ceremonies practiced by a number of religious sects, especially the dervishes (Mevlevi) and Bektaşi, come under the general heading of Mystical Music. The religious music is a type of music vocally or instrumentally performed by hatips, muezzins, or whole of attendants in mosques as well as by singers, zakirs and mikreps in the courts".

a) The Mosque Music:

It is known the mosque music that "performed to enhance sacred texts there is no musical acconpaniment in the mosque". Its forms are Ezan, Mahvel Sürmesi (after Namaz), Sala (or salatuselam), Tekbir, Temcit, Münacaat, Naat, Mevlit and Miraciye, Tevşih, Ilahi (unmusical acconpaniment). Some theorists say to read Qur'an like music, but generally it is called "kıraat or tilavet" means "to read". It writes about forms of the mosque music on the website of republic of Turkey Ministry of Culture and Tourism that:

a.1.Ezan: It is a kind of practice to call the Muslims for praying at the time of Namaz from the top of the minarets of the mosques. Words are in Arabic and performed in a free style or with a makam. However, some composed types of Ezan exist also.

a.2.Mahvel Surmesi: It is performed during the Tesbih Ceremony after the Namaz.

a.3.Sala or Salatuselam: Sala or Salatuselam is an arabic worded in order to convey God's blessings onto the Prophet Mohammed. The leading Salats available of this category are: Sabah (morning) Salati, Cuma (Friday) Salati, Bayram (religious fest) salati, Cenaze (funeral) Salati, and Salati Ummiye (it is known composed by Buhurizade Mustafa Itri).

a.4.Tekbir: It is generally performed collectively at the religious festivity prayings. The words are in Arabic and expresses the divinity of the God. It is in Segah Modal System and belongs to big composers Buhurizade Mustafa Itri.

a.5.Temcit: It is a kind of prayer in singing form practiced by the muezzins, at dawn, in the Ramadan months and the holy days.

a.6.Münacaat: It is created by the composing of eulogy-like poems which praised God for his blessings and forgiveness. The words are in Arabic and in Turkish. It is measured by Durak Evferi rhythm.

a.7.Naat: It is a kind of hymn which praises the Prophet Mohammed.

a.8.Mevlit and Miraciyye: Süleyman Celebi's eternal melody which symbolizes the Prophet Mohammad's birth and his beauties. Actually Miraciye is also a part of Mevlit. Miraciye is a religious melody symbolizing the Prophet Mohammad's ascent to Heaven. There is a form called “tevşih” that a kind of hymn performed in Mevlids.

b) The Mystic Music:

The mystic music is called sometimes “sufi music or tasavvuf music or Tekke music. Mevlevi Ayini, Ilahi, Nefes, Durak etc.

b.1.Ilahi or Nefes: This is a general name of Religious and mystic music forms. It is a kind of music which expresses the religious and mystic feelings and is written in Kosma style. Hymns were measured by various big and small rhythms.

b.2. Sema ceremony (Mevlevi Ayini): It is very famous presentation of mystic music form. There is in intangible cultural heritage lists of unesco. Sema ceremony has four parts called selam. Generaly, firstly it starts to read Quranic verses, and after this it is read naat. Then it starts four selam and whirling dervishes. This ceremony called “Semah” of Alevi-Bektashi orders. And semah has like four parts like sema.

3) Turkish Military Music

Modern Turkey has two military music band: 1. Military band like western countries. 2- Mehter team as traditional.

1- Mehter: It writes on the website of republic of Turkey Ministry of Culture and Tourism about Janissary (Mehter) Music that: "In the Turkish tradition, janissary music is a sign of majesty, splendour and might, rather than a vehicle for merriment. The majestic and sacred nature of the state are reflected in the banging of the drum. The unity of the people and the greatness of the state are particularly important concepts in the Turkish view of the nation. This belief and tradition was also to be found in the pre-Islamic Turkish states, and those of the Seljuks and the Ottomans, and very little has since changed. There are three important symbols in this framework": The "Otak", The Ruler's Drum called Kös, Mehter teams of musicians. "1-The 'Otak' was a large pavilion or tent housing the ruler or commander in chief. It emerges as a symbol of war, since it was only erected in times of conflict. 2-The Ruler's Drum (Kös) – This large drum stood in front of the ruler's tent and belonged solely to him. The ruler's Janissary Band (Mehter) play under the standard and before the tent in order to instil courage into the troops. 3-The mehter was no less sacred to the Ottomans than the standard…." Today, **"**The Military Museum Mehterhane exercises two NEVBETs 5 days a week and participates in ceremonies in the official holidays. The Military Museum MEHTERAN Company with its rooted and valuable traditions is a community which has both a national and an international fame. In a period which has just exceeded a quarter century, such 28 visits have been made to England, Holland, Belgium, Denmark, Morocco, Tunisia, Libya, Italy, Algeria, France, Spain, Japan, Austria, Cyprus and Pakistan, where it has undertaken musical programmes".

2-**Modern Bands**: Army, Air Force and Navy bands not only play on special militar y occasions, welcoming ceremonies and national holidays but also give concerts abroad. Some municipality bands play on special days and ceremonies in big cities and towns

4) Turkish Popular Music:

In this chapter, you can find some knowledge about Turkish scenic music or Turish Popular Musics of scenic plays as The Concept of Traditional Music.

4.1) Turkish Popular or Folk Music:

It writes on the website of republic of Turkey Ministry of Culture and Tourism about taht “The Concept of Traditional Music: This is generally music that is created in a common manner, has continued from the time of its production right down to the present day, is popular and frequently played and recited in its region and by local people, and is usually anonymous”. And another music style is Arabesk also one of the Turkish popular music.

In some encyclopedias and website you can find about “Turkish folk music forms is divided into two categories: 1. "Kirik Havalar": Consist tunes composed of rhythmic and measured melodies, generally known as "Türküler", and classified according to the words "Koşma", "Varsagi", "Mani", "Destan", "Karşilama", "Semai", "Divan Kalenderi". 2. "Uzunhavalar": These give the impression of improvised tunes with a series of high to low notes. They have no rhythm or measures like “gazels”.

Some musicologist made the clasification of Turkish folk songs as the local regions of Turkey like this:

- Istanbul and Europe
- Aegean
- Central Anatolian Folksongs
- Southeast Anatolian Folksongs
- East Anatolian Folksongs
- Black Sea Folksongs

Arabesk which means "Arabic effect" in Turkish music. This music is actually one of Turkish popular musics like

Gazino Muzigi like Turkish popular music. Arabesk music became very popular in the second half of the 20th century. It is mixed as musical between Art Music and other popular music. Orhan Gencebay is very famous one of many artists and composers.

Of course, Ottoman State was very big state, today it was became 23 country from its. Then there are many music kind like its music in different country seperated. For example Risto Pekka Pennanen adds in some articles that the rembetika music in Greek is one of the Ottoman popular music. Some musicologist accepted that the musics from Egypt to Moracco or Slavic music in European are effected from Turkish music.

4.2) Pop Music:

It writes on the website of republic of Turkey Ministry of Culture and Tourism about that “Pop music is to a large extent produced by the consumer generation, or even if not later came on to take on many of those characteristics, and takes its form from the criteria of its own particular sectoral features, in such a way that the values that comprise those criteria are not based on the preferences of the culture of any one section of society, and thus is a form that to a large extent brings together different cultures. In the same way that Europe has seen an industrialised society, the increase in artistic products related to popular culture and their increasing spread in all sections of society, and the efforts towards industrialisation in Turkey and the concomittant rise in urbanisation, have all led to an independent popular cultural atmosphere in society. The basic values that the wide community in which popular culture is influential expects from artistic endeavours can be summed up as easy to understand and comprehend and requiring no great depth, thus calling for no great debate. In Turkey, the products of popular culture have lent colour to the last quarter of the 20th century in particular, and as objects, or from the visual point of view, have called to a wide constituency. Rapidly changing and progressing cultural formations lead to a suitable environment for the emergence of such products as the artistic works of popular culture. In Turkey, popular culture and the music belonging to it are spreading in this environment with great rapidity in all sections of community. By 2000 it had become powerful enough to respond to the musical tastes of just about all of society”.

For Turkish Pop Music, it was used many terms like Aranjman, Hafif Batı Müziği, Turkish Western Music after 1923 in social media.

5) Turkish Musical Instruments:

It was generally accounted Turkish traditional music instruments used in Turkish Classical music ans Popular music. You can find also on the website of republic of Turkey Ministry of Culture and Tourism:

Cordophones (stringed instruments): The sound from these instruments is produced by the vibration of the strings. These may be classified into two groups: 1- Bowed stringed instruments: The kemençe (small violin played like a cello), Kabak Kemane (ıklığ) (three-stringed violin), violin etc., Viola, Violoncello, Kemençe, Rebab, Sine Violin and String Tambur. 2- Plucked stringed instruments: Ud (lute, lavta), tambur (like a mandolin), çeng (primitive harp), tar, kanun (like a zither), santur (dulcimer), kopuz (like a lute), the bağlama family (with three double strings and two necks) – meydan sazı (largest of the saz family), court saz, bozuk (nine stringed lute), tambura, cura, üçtelli (three-string), onikitelli (twelve-string), çeng etc.

Aerophones (Wind instruments): Instruments whose sound comes from the vibration of the air in or around them. For example: Zurna (like an oboe), çifte, mey (small oboe from eastern Anatolia), kaval (flageolet), sipsi (şile a boatswain's pipe), çığırtma (small fife), tulum (bagpipe), harmonica, accordeon, mouth organ etc.

Membranophones (Skinned ınstruments): Instruments that produce their sound from the striking of a skin. For example: Dümbelek (small drum) (deblek, darbuka (drum made by stretching a skin over a clay cylinder), davul (drum), daire (tambourine), def (tambourine with cymbals), kudüm (small double drum), zilli def (stringed def) etc.

Ideophones (Instruments that strike their own bodies): These are instruments played by means of striking, beating, waving etc. And are usually made of hard materials, giving

off sound by the vibration of their entire bodies. For example: Zil (cymbal), maşa (fork), çalpara (castinets), şakşak (the spoons), çan (bell), çengizli (cymbalet), band bells etc.

6) Music Education:

Music education or Institutions Dedicated to Music Schools: Prior to the proclamation of the Republic, the study of western music or Turkish Classical Music started with the establishment of the palace band.

6.1) Universities and Conservatories :

A) Hacettepe University State Conservatory: In 1934, the National Education Ministry asked Cevat Dursunoglu, a school inspector in Berlin to find an expert to establish the conservatory. Dursunoglu invited Paul Hindemith, the German composer in 1935, to form the institute. Entrance examinations for the conservatory were held between 6-12 May 1936 and it was officially opened on 6 May 1936. After the department which trained music teachers was transferred to the Gazi Teachers' Training Institute, a commission was formed in 1938-39 and new regulations were prepared. In later years the regulations changed from time to time and the administration was attached to the Culture and Tourism Ministry Fine Arts Directorate-Gener al which lasted until 1982. The same year Ankara State Conservatory was brought into the framework of the Higher Education Council and attached to Hacettepe University Faculty of Fine Arts. The Conservator y is a school of higher learning.

B) Gazi University Teachers' Training of music Department Institute's training: The Gazi University Teachers' Institute Music Department which trains secondary music teachers for secondar y school is the continuation of the "Musiki Muallim Metebi" established in 1924, and was added to the institute between 1938-39 as a new department headed by Prof.Eduard Zuckmayer (d. 1972) who is originaly from

German composer and music teacher. And today, it was founded a new conservatory in 2010, its named Türk Müziği Devlet Konservatuvarı by Prof. Dr. Gulçin Yahya Kaçar.

C) Mimar Sinan University State Conservatory: Istanbul State Conservatory is a school of higher learning arts which also has a theatre department. It complies with the regulations of national education and conservatories. Training at the conservatory began in the 1971-72 academic year and was headed by Fuat Türkay at the "Agavat Köşk" in the Yildiz Palace complex. Education in music and theatre arts consists of composition, piano-harp, stringed, wind and percussion instruments, singing- opera, ballet and theatre. Istanbul State Conservatory was attached to the Mimar Sinan University Faculty of Fine Arts under a decree in 1982. Since 1981 it has been holding entrance examinations. Summer courses began to be held in 1983.

D) Istanbul University State Conservatory: Istanbul University State Conservatory which is the oldest music school in Turkey has gone through various stages and has had different names throughout its history: Darülbedayi (1914-16) Musiki Encümeni and Darülelhan (1917-23), Istanbul Conservatory (1927-44) Istanbul Municipality Conservatory (1944-55), Municipality Conservatory (1955-86), and Istanbul University State Conservatory (1985).

E) Dokuz Eylül University State Conservatory: Following the application of Izmir 's music enthusiasts to state authorities in 1954, a music school was opened where training was given to secondary and high school students in piano, violin, singing and solfeggio The school became a State Conservatory in 1958-59 and rapidly developed to include music and theatre arts. In 1982, Izmir State Conservatory was included within the framework of the Higher Education Council as other State conservatories and was attached to Dokuz Eylül University.

In addition to these institutions, Çukurova University State Conservatory, Mersin University State Conservatory,

Bilkent University Music and Performing Arts Faculty, Anadolu University State Conservatory, Gaziantep University Turkish Music State Conservatory, Ege University Turkish Music State Conservatory, stanbul Teacher's University Turkish Music Conservatory, and the 19 Mayis University Training Faculty Music Department were established. Other music institutions in Turkey are Turkish State Music Conservatories attached to the Istanbul and Izmir Universities and the Education Faculty Music Department attached to Marmara University in stanbul, the music department attached to the Dokuz Eylül Education Faculty in zmir's Buca, and the music department attached to Uludag University's Education Facul ty in Bursa in addition to conservatories in many provinces affiliated to municipalities, and Eskişehir University State Turkish Music Conservatory.

6.2) Musicology Departments :

First Musicology Department was opened firstly and formerly in Turkish Music State Conservatory in Istanbul Technical University in 1975 by Prof. Yalçın Tura who is the famous composer both of Turkish Music and Western Music. In the same time it was opened Music Education Department of Ege University as Musicology program by Prof. Gultekin Oransay and Prof. Erdoğan Okyay. Today, There are some Musicology Departments in some universities and conservatories. You can read more knowledge about Turkish musicology in Uslu’s book named Musicology and Sources (2013).

6.3) Turkish Music State Conservatory:

First Turkish Music State Conservatory in Istanbul Technical University Conservatory was founded in 1976 and has been improving gradually for almost the half-century it left behind. ITU Turkish Music Conservatory was the first institution in its field and continues to be the model conservatory with this responsibility in mind. Turkish Music Conservatory aims to lead the way through international

artistic and scientific exchanges, evaluate the art and train artists under the light of social elements, participate in the artistic process molded both by the contemporary currents and the traditional essence and train fully equipped and creative musicians, teachers and academics in the national and international arena. There are some depertments such as Musical Performance, composition, Musicology, Music Technologies, Music Theory, Vocal Performance, Turkish Folk Dances.

After this conservatory, it was foundad other Turkish Music State Conservatory in İzmir and Ankara and Gaziantep.

6.4) Symphony Orchestras and Institutions:

The Presidential Symphony Orchestra: The Muzika-yi Hümayun, one of the oldest symphony orchestras in the world, has managed to survive through the centuries under different names. During the reign of Sultan Vahdettin, it was called the "Muzika-yi Hümayun" and during the reign of Sultan Mejid, "Makam-i Hilafet Muzikasi". After the proclamation of the Turkish Republic, Atatürk had the orchestra move to Ankara from stanbul and renamed it the "Presidential Symphony Orchestra." The orchestra was no longer a group of musicians playing for the palace but a modern orchestra that gave concerts, for the public. Many of these concerts were conducted by under the baton of Zeki Bey. In 1934 Ahmet Adnan Saygun was appointed conductor of the orchestra. The orcherstra gave many performances in Turkey and abroad, and also played on radio and television. The concert hall located on Talatpaşa Boulevard, Ankara was opened on October, 1961.

Istanbul State Symphony Orchestra: The Istanbul State Symphony Orchestra dates back to the "Istanbul City Orchestra" The orchestra gave concerts conducted by world's renowned conductors. The Istanbul city orchestra, first started to give concerts on stanbul Radio on Tuesdays and Fridays. The majority of the orchestra members transferred to the stanbul City Opera when it was established

in 1969. In 1972 it was established as the " stanbul State Symphony Orchestra" with the support of the state and since then, has given two concerts weekly and has made successful tours at home and abroad.

Izmir State Symphony Orchestra: The İzmir State Symphony Orchestra is now the third largest orchestr a in Turkey. It was established in 1975 with the efforts of Hikmet Şimşek, Mükerrem Berk and Tuncay Olcay. In ten years, it had 67 members. Hikmet şimşek was appointed artistic director and Tuncay Olcay orchestral director. The orchestra gave very successful performances in Cyprus and Europe under the baton of şimşek. It made a recording in Munich, the first Turkish orchestra to have made a record abroad.

With the foundation of Çukurova State Symphony Orchestra, Bursa State Symphony Orchestra and Antalya State Symphony Orchestral and Antalya State Orchestra, orchestral music has been heard by wider audiences.

6.5) State Opera and Ballet:

Ankara State Opera and Ballet: With the proclamation of the Republic of Turkey in 1923 and the declaration of Ankara as the new capital, all cultural efforts opera were centred in Ankara. In 1934, new operas were composed at the request of Atatürk. The present building of the Ankara State Opera and Ballet was completed in 1948 and served as the"State Theatre". "Carmen" was the first opera performed. Ballet started in Turkey in 1948. The first ballet school opened in 1950 at the Ankara State Conservator y and the first graduates, in 1957, were admitted to the State Opera and Ballet. Despite its short history, its repertoire has developed to include world classics.

Istanbul State Opera and Ballet: Founded in 1959, Toscawas opera the first performance to on March 19, 1960 to be performed This company has since added popular western works to its repertoire and many Turkish and foreign

conductors have lent their talents making this company world famous. The ballet section began in 1973, but difficult working conditions, and insufficient ballet dancers resulted in delays. After 1973, a new work was staged each season. The stanbul State Opera and Ballet went on many tours at home and abroad, performing in Austria in 1973 and between 1978-1980 in Cyprus.

Izmir State Opera and Ballet: This company had an unfortunate start on October 21, 1982 but with the appointment of Nejat Tekebaş on January 10, 1985 as director "La Traviata" was performed on March 2, 1985 and it received high acclaim.

A new State Opera and Ballet was added to the existing three: The Çukurova State Opera and Ballet was founded in Mersin in 1993. It has also performed in Ankara. Mersin State Opera and Ballet and Antalya State Opera and Ballet were added to the institutions mentioned above.

6.6) Choruses and Music Groups:

In the 1980s, the Ministry of Culture formed choruses for polyphonic music, Turkish popular music and Turkish classical music in Ankara, Istanbul and Izmir. A few years ago, the Konya Sufi Music Chorus, the Elazig Traditional Music Chorus and the Turkish Folk Music chorus, and some Church Chorus were formed. The Turkish Radio and Television Corporation (TRT) has polyphonic, folk traditional and youth choruses in Ankara, stanbul and Izmir which give concerts on radio and TV on special or national days and go on tour. In addition, choruses have been established in various Turkish universities.

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